

DEPARTMENT OF EDUCATION AND SCIENCE

Post-Diploma
Studies in Art and
Design

Third Report of the
National Advisory Council
on Art Education

LONDON

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The estimated gross cost of the preparation of this Report is £717, of which £174 represents the estimated cost of printing and publishing.

*Letter from the Chairman submitting the Report to the Secretary of
State for Education and Science*

9th June 1964.

Dear Secretary of State,

In our First Report which was concerned chiefly with courses leading to the Diploma in Art and Design we referred briefly to other types of course and said we would offer advice on some of these, namely post-diploma courses and courses of a vocational kind at a later date. We have already considered vocational courses and these form the subject of our Second Report.

The first courses for the Diploma in Art and Design will be completed in the summer of 1966 and a number of students will be looking for some form of post-diploma work as the natural development of their earlier studies. Thus, it seemed to us that post-diploma work should be the next subject for our consideration and we now submit to you our recommendations for this.

We should like to place on record our indebtedness to Sir Ernest Goodale and Mr. E. R. L. Lewis for their Chairmanship of the Working Parties on Interior Design and Industrial Design (Engineering) respectively, and to those members of the Council who assisted them—and also to Professor Goodden and Messrs. J. D. Binns, C. H. Flurschein, Kenneth Grange and Richard Stevens who served as co-opted members of the Working Parties.

The Joint Report of the Working Parties is incorporated as an Appendix to this Report.

Yours sincerely,

WILLIAM COLDSTREAM
(Chairman)

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Joint report of working parties on Interior Design and Industrial Design (Engineering)

Post-Diploma Studies in Art and Design

Introduction

1. In our First Report we drew attention to the need to provide opportunities for post-diploma work for certain students after they had gained their Diploma in Art and Design. In paragraph 13 we stated that the courses leading to the Diploma in Art and Design "... could not give a complete training in any highly specialised techniques of industry or commerce and that some students would require post-diploma training. Students who intend to teach in schools will need to have a post-diploma teacher training course, while some who intend to specialise in a particular branch of design for industry may need a post-diploma training at an art school. There will also be some students of outstanding quality who should have the opportunity of post-diploma training in fine art."

2. Teacher training as such is not within the scope of this report, and we are concerned exclusively in the following paragraphs with the needs of students who wish to pursue post-diploma studies in art and design. This does not of course imply that the opportunity to undertake such studies should be withheld from students who have taken a teacher training course after gaining their diploma or who may intend to do so.

3. First, we wish to reinforce and amplify what we said in paragraph 13 of our First Report. It is usual for selected students in all branches of study to have the opportunity to continue their education beyond the level of a first degree, either by means of research or by further, more specialised, study. Apart from the gifted few who might wish to pursue scholarship for its own sake, they normally aim at equipping themselves more fully for teaching at advanced levels or for other specific employment. Students of art and design are exceptional only in that the word "scholarship" in the generally accepted sense may not be relevant to their work. While the holder of a Diploma in Art and Design will in most cases rely on experience and practice on the job to further his education, there are in all areas of study students who might with advantage devote a period either to advanced study of their subject, to a more specialised aspect of their work, or to research or development projects in an art college. In the fine arts opportunities for further development of exceptional talents, free from immediate economic pressures, have already proved their value.

Existing provision and future needs

4. At present many students who wish to continue their studies to a more advanced level apply for admission in the case of fine art studies to the Royal Academy Schools, the Royal College of Art or the Slade School of Fine Art, or in the case of design subjects to the Royal College of Art. These establishments have not in the past made a formal distinction between diploma and post-diploma work, although a high proportion of their present students in fact hold the National Diploma in Design. It may be that the distinction will eventually need to be made as a result of the introduction of the Diploma in Art and Design. Be that as it may, their long tradition of advanced work coupled with their situation in London is likely always to make these institutions attractive to many students wishing to pursue higher studies in art and design, and we think it right that this should be so. We believe the time has come, however, when such studies

should be undertaken at additional centres. Moreover we are satisfied that there will be sufficient suitable students coming forward from the Diploma in Art and Design to constitute a demand considerably in excess of the existing facilities. The present national proportion of all graduates proceeding to postgraduate study, excluding those who pursue postgraduate studies in the field of education, is about 20 per cent., and we think there is every reason to assume that the proportion in the case of art and design subjects, similarly excluding students who proceed to teacher training, will in course of time build up to at least that level and may exceed it.*

5. We are further satisfied that a system of national recognition, operated on the same broad principles as the Diploma in Art and Design, should be available for advanced students in art and design. If the expanded arrangements for post-diploma study which we envisage are to command respect and to attract the necessary support from grant-making and other bodies, they must clearly be covered by some system of national recognition. Although we are reluctant to add to the burdens of the National Council for Diplomas in Art and Design, we have assumed that the Council would be prepared to extend its sphere of activity to include post-diploma work. We therefore recommend that post-diploma studies leading to a form of national recognition should be provided at colleges selected from among those which have been authorised to offer courses leading to the Diploma in Art and Design and that such colleges, and the post-diploma studies which they offer, should be granted further recognition by the National Council for Diplomas in Art and Design.

6. The exact procedures which have been adopted for the Diploma in Art and Design will, however, require adaptation if they are to meet the needs of post-diploma work. We would expect this work to take a number of forms. In some cases there will no doubt be courses of an established pattern, catering for a number of students. In other cases the programme of work will be arranged to fit the requirements of individual students in a variety of ways. We envisage that colleges which are considered by the National Council for Diplomas in Art and Design for approval to conduct post-diploma studies will in all cases give the Council an indication of the line or lines which they intend these studies to follow; but subject to this proviso, we see the approval which the Council would thereafter give or withhold as being primarily an approval not of a course or courses but of an institution. That is to say, the Council would in each case authorise a given institution to conduct a given range of post-diploma work, it being left to the institution concerned to frame its own programme in accordance with developing needs. The Council should make clear its right to review from time to time the approvals which it may grant and should be represented in every case in the final assessment of each student's work.

Scope of post-diploma studies

7. We do not consider that there should be any restriction on the studies which may be considered by the National Council for Diplomas in Art and Design for work at post-diploma level. Close and continuing attention will, however, have to be given to the necessary extent of provision for post-diploma work in the various areas of study in the light of the needs of industry and commerce. The

*See paragraph 288 of the *Report of the Committee on Higher Education* (H.M.S.O., October 1963). In paragraph 301 of the same report it is recommended that the present figure of 20 per cent. should reach 30 per cent. by 1980.

fine arts stand somewhat apart from these considerations, and probably the only factor governing the extent of post-diploma work in this field should be the desirability of exceptionally gifted students taking their education a stage further in suitably staffed and equipped colleges or schools of art. It is in the cultural interests of the nation for a number of fine art students to be allowed to do this.

Nature of post-diploma studies

8. Post-diploma studies should in all cases carry the student beyond the level of attainment proper to a diploma course. This statement may sound obvious but it could easily be ignored in practice, with resultant distortion of the pattern and purpose of diploma and post-diploma studies alike. We said in paragraph 13 of our First Report that the aim of the Diploma in Art and Design should be to provide a liberal education in art and that it should not itself serve as a specialised professional qualification. In this as in other respects holders of the Diploma in Art and Design will not differ from holders of first degrees, especially in arts subjects, whose professional experience is gained subsequently either in employment or through further specialised study or by a combination of both methods. The method most likely to prevail in the field of art and design, as in other fields, will vary according to the area of study. In many studies and for many students experience will no doubt provide the normal means of achieving full professional mastery. In other cases this degree of attainment will normally if not invariably require a period of continued study. Thus we consider that a student at the end of a three-year diploma course in the Three Dimensional Design area with either Interior Design or Industrial Design (Engineering) as a chief study will need a further period of post-diploma work lasting two years before he can be regarded as professionally competent. These two studies, which are the subject of a report prepared by two working parties printed as an appendix at the end of this report, are admittedly in a rather special category in that they involve a large architectural or engineering content. Even in their case, however, the holder of the Diploma in Art and Design will be the possessor of a valid qualification suitable not only for teaching purposes but also, for example, as a means of entry to employment in a Design Office. In all cases the Diploma in Art and Design, while not necessarily implying full professional competence, must be a qualification in itself and not merely the first part of a qualification.

9. The usual way in which post-diploma work will build upon the foundation laid by the Diploma in Art and Design will be by a process of specialisation. We believe that this specialisation need not necessarily be derived directly from studies undertaken during the diploma course and that students should be able to change the nature of their studies when proceeding to post-diploma work if this is thought to be to their advantage. We also believe that it should be open to principals to admit, in exceptional cases, and subject to the approval of the National Council for Diplomas in Art and Design, students who have taken courses other than the Dip.A.D. at first degree level. We envisage that post-diploma students will not only in all instances be under the supervision of a college of art, but will usually remain at an art college throughout their period of study, which will normally follow immediately after the completion of a Diploma in Art and Design course. It may, however, prove possible in certain cases for students (a) to carry out part of their studies with an approved artist or craftsman, (b) to proceed by means of a period of combined training in a

firm and education in a college. It may also prove possible for some students to return to college for a post-diploma course after one or more years spent in employment.

Wider setting of post-diploma work in any given area of study

10. We attach great importance to the advantages which post-diploma students will derive from association with their colleagues working at the same level, either in the same or different fields, particularly when this takes the form of collaboration in joint projects. This aim would be served by providing post-diploma facilities in related subjects in the same college. We also consider it important that post-diploma students should continue to have contact with diploma students.

11. We do not wish to detract from the freedom of colleges to plan suitable courses. On the other hand related facilities must always be taken into account in considering the approval of a college for post-diploma work. The following are put forward as examples of the sort of inter-relationship between subjects which we consider to be indispensable:

- (i) We regard Interior Design as being essentially linked with Architecture, and also associated with Furniture and Textile Design.
- (ii) Textile Design should be associated with Fashion Design and/or Interior Design.
- (iii) Any college providing advanced courses in Industrial Design (Engineering) should be closely associated with a university department of engineering or a major technical college and should also have close contact with industry.

12. As the previous experience of post-diploma students and the ancillary facilities available to them in different colleges may vary widely, we do not believe that it would be wise to attempt to define any common pattern of training. On the other hand, since it is one of the intentions of this further period of study to fit students to enter industry at a reasonably senior level as professional designers, we think it most important that some industrial contact should be available to students in all cases where this is relevant. It will be the task of colleges to establish close co-operation with industry in the implementation of individual courses of study, and colleges proposing such courses should be expected to give satisfactory assurances about their links with industry. This will not apply in the case of fine art studies, but in this area other considerations such as ready access to galleries, museums and libraries will be of special importance. In all areas of study students should have the opportunity of contact with first-class practitioners in their subject; in many areas opportunities for study abroad will also be of great value.

Accommodation and equipment

13. The requirements of the National Council for Diplomas in Art and Design call for a high standard of accommodation and equipment in diploma colleges. This is equally important for post-diploma work. Post-diploma students must be able to draw fully on the wide variety of facilities which is expected in a diploma college. It is essential that post-diploma students should have accommodation specially allotted to them, with adequate space in which to do their work. On the other hand they should not be cut off from other students and should be able to make their special contribution to the life of the college.

14. We mentioned in our First Report the need for residential accommodation at diploma colleges where circumstances demand it. This need is likely to be just as great in the case of post-diploma students, and although they may not be sufficiently numerous to require separate residential accommodation at any one college, their needs undoubtedly strengthen the case for residential provision at the colleges concerned.

Staff

15. No college should be approved for post-diploma work unless it is well equipped with staff suitably qualified to provide instruction at post-diploma level. This requirement should include an adequate staff of technical assistants, including craftsmen. Students should learn to work with craftsmen as an integral part of their training.

Number and type of post-diploma centres

16. We would not expect the average number of students attending particular courses of study at approved colleges to be large. This follows from the nature of post-diploma work as we see it; moreover, very large groups of students following the same course at a college might be unduly restricted in the use of machinery and other facilities. On the other hand, it will be clear from what we have said about the importance of association between students and about the necessity of ensuring that exceptional facilities are available both at and within reach of approved colleges that we envisage a considerable concentration of students at colleges which may be authorised to conduct post-diploma studies, and that we do not expect the number of such colleges to be large. One thousand four hundred students were admitted in 1963 to courses leading to the Diploma in Art and Design. Even if this number increases by 50 per cent. in the next five years, and on the further assumptions that there are few failures and that 20 per cent. of students holding the Diploma in Art and Design are willing and suitable to proceed to post-diploma studies, the total number of students seeking post-diploma places five years after the award of the first diplomas (in 1966) will still only be something over four hundred, of whom two hundred or more may be absorbed by the Royal Academy Schools, the Royal College of Art and the Slade School. If the needs of the remainder are to be satisfied in a manner consistent with what we have said in this report, we do not consider that the establishment of more than ten additional post-diploma centres would be justified. This conclusion is based on the assumption that there are likely to be about an equal number of one-year and two-year courses at designated centres (see paragraph 20 below) and that centres would on an average accommodate between thirty and forty post-diploma students in addition to their diploma students. We therefore recommend that not more than ten should be designated as post-diploma centres in the five-year period starting in 1966, and that this number should be reached by stages. The adequacy of the proposed provision would at all times be subject to review in the light of experience.

Method of selection of centres

17. We recommend that the task of designating centres within these numerical limits should be entrusted to the National Council for Diplomas in Art and Design. Colleges wishing to be considered would no doubt establish early contact with the Council, which would reach its decisions in the light of the criteria enumerated in this report. Provided they are satisfactory in other respects, we believe that colleges approved for the Diploma in Art and Design in three

or four areas of study will be strong candidates for approval as post-diploma centres, as will colleges with a strong and established speciality of nationally recognised excellence.

18. In reaching its decisions the Council will have the benefit of the knowledge which it will already have gained in considering colleges for the Diploma in Art and Design. It will doubtless supplement this knowledge by consultations, correspondence and visits as it considers necessary in each case. The approval of the Secretary of State, from an administrative and financial point of view, is required under the relevant regulations* for all advanced courses conducted at local education authority institutions. Therefore consultation between the Department of Education and Science and the National Council for Diplomas in Art and Design will be necessary as at diploma level.

Admission of students to post-diploma courses

19. The normal way of assessing a student's promise for post-diploma work would be through his performance in the diploma course. We note that the National Council for Diplomas in Art and Design intends to award diplomas with first or second class honours to students who achieve an exceptionally high standard. We would regard this as a useful factor in selecting students for post-diploma work, but it should not be the sole criterion. Other qualities such as an aptitude for research or development work or industrial application should be taken into account, and it should be possible for a talented student to be considered for post-diploma work even though he might not have done particularly well in his diploma examination. We recommend that colleges conducting post-diploma studies should have the full responsibility for the selection of students. We have no doubt that in exercising this responsibility they will obtain reports from the candidate's diploma college.

Length of post-diploma studies

20. In view of the varied nature of post-diploma work, it is not possible to lay down a hard and fast rule for the period of time which studies at this level should occupy. We have already stated our view (paragraph 8) that in the case of Interior Design and Industrial Design (Engineering) post-diploma studies should last two years. In other cases one year may well be sufficient. There may also be cases where a programme of work lasting longer than two years would be justified. This is a matter on which we think colleges must reach their own decisions, subject to the approval of the National Council for Diplomas in Art and Design.

Form of recognition

21. It is usual for a postgraduate course in a university to lead to a higher degree or to a postgraduate diploma. It may be that this form of award has less value in the case of art and design, since employers are likely to pay regard to the practical evidence of achievement of a post-diploma student rather than his paper qualifications. Nevertheless some form of recognition of the successful completion of a period of post-diploma study is obviously desirable for the satisfaction both of students themselves and of local education authorities and other grant-awarding bodies. We recommend that post-diploma studies should

*Regulation 10(2)(b) of the Further Education (Local Education Authorities) Regulations, 1959, and Regulation 3(c)(ii) of the General Grant (Pooling Arrangements) Regulations, 1959.

lead to a higher diploma in art and design. It should be for the National Council for Diplomas in Art and Design to determine the title of this qualification and the method of its administration.

Grants to students

22. We regard it as essential that students found suitable to proceed to post-diploma study should receive sufficient support from public funds, central or local, to enable them to do so. In this connexion we hope that the system of postgraduate State Studentships will be open to holders of the Diploma in Art and Design in view of the equivalence of that qualification to a first degree. We also hope that industry will play its part in providing opportunities; for example by offering studentships to those who show particular aptitude in subjects which have commercial or industrial application.

Time-table for designation of colleges selected to conduct post-diploma studies

23. We consider it important that the first colleges authorised to conduct post-diploma studies should be in a position to do so in the autumn of 1966, in order to be able to play their part from the outset in meeting the needs of students who will have successfully completed Diploma in Art and Design courses. Colleges will need time to make and announce their plans, and we therefore recommend that the first designations should be made, if at all possible, not later than the autumn of 1965.

Other post-diploma studies

24. In conclusion we wish to make it clear that none of our recommendations should be construed as limiting in any way the freedom of colleges, whether or not they are approved by the National Council for Diplomas in Art and Design, to conduct post-diploma studies not leading to the form of national recognition recommended in this report.

Acknowledgements

25. We would like to thank very much the successive Secretaries to the Council, Mr. G. F. Cockerill and Mr. H. Barkley for their help in preparing this Report. We also wish to express our appreciation to our successive Assistant Secretaries, Mr. M. J. Rabarts and Mr. G. A. Dinmore, and our Clerks, Mr. R. B. C. Potter and Mr. H. G. A. Hutchings. Our Assessors Mr. H. T. Bourdillon, Mr. C. R. English and Mr. F. E. Charlton have been unfailingly helpful and we are most grateful to them.

Summary of Conclusions and Recommendations

Provision of facilities for post-diploma studies

1. Post-diploma studies leading to a form of national recognition should be provided at colleges selected from among those which have been authorised to offer courses leading to the Diploma in Art and Design. Such colleges, and the post-diploma studies which they offer, should be granted further recognition by the National Council for Diplomas in Art and Design to conduct, in each case, a given range of post-diploma studies. Approvals will be subject to periodic review and the National Council should be represented at the final assessment of each student's work. (Paragraphs 5 and 6)

Scope of post-diploma studies

2. There should not be any restriction on the studies which may be considered by the National Council for Diplomas in Art and Design for work at post-diploma level. (Paragraph 7)

Nature of post-diploma studies

3. Post-diploma studies should in all cases carry the student beyond the level of attainment proper to a diploma course. (Paragraph 8)
4. Post-diploma students may undertake studies differing from those undertaken during their Diploma courses; they may also be admitted exceptionally to such studies from courses other than the Dip.A.D. at first degree level. In all cases they should be under the supervision of a college of art, although in some instances part of their period of study may be carried out with an approved artist or craftsman or in a firm. (Paragraph 9)

Wider setting of post-diploma work in any given area of study

5. Post-diploma students should be able to associate with fellow-students working at the same level and related studies should be clearly linked. Factors to be considered in approving post-diploma centres are facilities for industrial contact at a suitable level for students in the relevant areas of study and for students of the fine arts the availability of galleries, museums and libraries will be of special importance. (Paragraphs 10-12)

Accommodation and equipment

6. Although post-diploma students must be able to draw fully on the facilities of their college and should not be cut off entirely from other students, they should have accommodation specially allotted to them, with adequate space in which (Paragraphs 13 and 14)

to do their work. The personal accommodation needs of post-diploma students may serve to strengthen the existing case for the provision of residential accommodation at colleges and schools approved to offer diploma courses.

Staff

7. No college should be approved for post-diploma work unless it is well equipped with staff suitably qualified to provide instruction at an advanced level and with an adequate staff of technical assistants and craftsmen. (Paragraph 15)

Number and type of post-diploma centres

8. A considerable concentration of post-diploma students is envisaged. Not more than ten colleges should be designated as post-diploma centres in the five-year period starting in 1966, and this number should be reached by stages. (Paragraph 16)

Method of selection of centres

9. The task of designating centres should be entrusted to the National Council for Diplomas in Art and Design. (Paragraphs 17 and 18)

Admission of students to post-diploma courses

10. Colleges conducting post-diploma studies should have full responsibility for the selection of students. (Paragraph 19)

Length of post-diploma studies

11. Post-diploma courses should normally be of one or two years' duration. (Paragraph 20)

Form of recognition

12. Post-diploma studies should lead to a higher diploma in art and design. The National Council for Diplomas in Art and Design will be responsible for naming and administering the new qualification. (Paragraph 21)

Grants to students

13. Students found suitable to proceed to post-diploma studies should receive sufficient financial support from public funds either central or local to enable them to do so. It is hoped that industry will also provide assistance in certain cases. (Paragraph 22)

Time-table

14. The first designations should be made not later than the autumn of 1965. (Paragraph 23)

Other post-diploma studies

15. None of the foregoing conclusions and recommendations (Paragraph 24) should be construed as limiting the freedom of colleges to conduct post-diploma studies not leading to the form of national recognition recommended in this report.

We have the honour to be,

Your obedient Servants,

(Signed)

William Coldstream (*Chairman*)

R. A. Bevan	E. R. L. Lewis
Misha Black	S. C. Mason
Isobel F. Brash	Victor Pasmore
Frank Briers	N. Pevsner
F. E. Courtney	E. E. Pullée
Brooke Crutchley	A. B. Read
Robin Darwin	William Stone
L. J. Drew	Whitney Straight
James Fitton	J. C. Tarr
Ernest Goodale	J. W. Tibble
Milner Gray	E. Walker
S. I. Hemming	Neville Ward
John Holden	Gabriel White
Marjorie J. Keeble	Elizabeth Wray
Oliver Lebus	

H. Barkley (*Secretary*)

G. A. Dinmore (*Assistant Secretary*)

April, 1964.

Appendix

(paragraph 8 refers)

Joint report of the working parties set up by the National Advisory Council on Art Education at its 20th meeting of 7th May 1963 to consider the appropriate length of Dip. A.D. courses in which Interior Design and Industrial Design (Engineering) are the chief studies.

The working parties were made up as follows:

Interior Design

Chairman: Sir Ernest Goodale

Mr. J. D. Binns

Sir Robin Darwin

Professor R. Y. Goodden

Mr. J. Holden

Professor N. Pevsner

Mr. A. B. Read

Mr. W. G. Stone

Mr. Neville Ward

Industrial Design (Engineering)

Chairman: Mr. E. R. L. Lewis

Professor Misha Black

Mr. C. H. Flurscheim

Mr. Kenneth Grange

Mr. S. C. Mason

Mr. E. E. Pullée

Mr. R. Stevens

Mr. F. E. Charlton (H.M.I.)—Ministry of Education Assessor

Mr. H. Barkley—*Secretary*

Mr. G. A. Dinmore—*Assistant Secretary*

1. In setting out our conclusions we would like first of all to state our terms of reference, which were as follows:

1. *To consider whether it is feasible to construct a satisfactory three-year course in the Three Dimensional Design area of the Diploma in Art and Design in which*

Interior Design or

Industrial Design (Engineering)

appears as a chief study. This consideration to be undertaken in the light of the following factors:

- (a) *the nature and purpose of Diploma in Art and Design courses as envisaged in paragraph 13 of the First Report of the National Advisory Council on Art Education,*
 - (b) *the desirability of preserving the pattern of the Diploma in Art and Design as a three-year course except in cases where this can be shown to be educationally impracticable,*
 - (c) *the advisability or otherwise of post-diploma study in this subject.*
2. *If a three-year course is not deemed feasible, to consider whether Interior Design or Industrial Design (Engineering) should be ruled out as a chief study in courses leading to the Diploma in Art and Design or should be admitted as a chief study in a course lasting longer than three years.*

Having regard to the reference at (a) in section 1 of the terms of reference to paragraph 13 of the First Report of the National Advisory Council on Art Education we consider it desirable to quote this paragraph which states:

"When we came to think about the nature of the diploma courses, we started from the assumption that their aim was to give an opportunity of a liberal education in art to the most promising artists and designers. We drew a number of inferences from the guidance given in Circular 340* that students should not specialise too narrowly and that the new system should be based on a relatively small number of grouped courses rather than numerous single subject courses of the kind now accepted for the National Diploma in Design. We agree that the courses could not give a complete training in any highly specialised techniques of industry or commerce and that some students would require post-diploma training. Students who intend to teach in schools will need to have a post-diploma teacher training course, while some who intend to specialise in a particular branch of design for industry may need a post-diploma training at an art school. There will also be some students of outstanding quality who should have the opportunity of post-diploma training in fine art."

2. In the light of these considerations both working parties are agreed that it is feasible to construct satisfactory three-year courses of a general nature in the Three Dimensional Design area of study with Interior Design or Industrial Design (Engineering) as a chief study. They are, however, of the opinion that students admitted to Industrial Design (Engineering) courses should have previously received basic training in mathematics and science and that it should be the responsibility of principals of colleges admitting students to such courses to ensure that this is so. A sound knowledge of engineering principles, including manufacturing, is essential and must be gained during the three-year Dip. A.D. course; approximately one third of the three-year course should be devoted to engineering subjects. In the field of Interior Design it is considered that these courses should have a large architectural content embodying both aesthetic and technical subjects (e.g. Building Construction, Specification etc.). Interior Design courses should, normally, only be provided at colleges and schools which incorporate, or are closely associated with, a school or department of Architecture so that an appropriate proportion of the students' studies could be jointly pursued.

3. It is considered that the Dip. A.D. in these fields will constitute a sound educational qualification which can give the holder a useful start in life, in the teaching profession and in other fields as well. The diploma cannot, however, be regarded as a full professional qualification for the practising designer in either field and students should not be led to think that this is so. Nevertheless the course should be of adequate substance and quality to give confidence that the graduate student may in due course proceed to full professional responsibility. It remains true, however, that some gifted designers will continue to obtain recognition outside the Dip. A.D. system.

4. It is considered essential that students aiming at full professional status in these fields by means of the Dip. A.D. system should undertake a further two years of study leading to a second award, whether this is in the form of an

*Extract from paragraph 8 of Circular 340: "In the Minister's view all students, whatever careers they have in mind, should receive some fine art training as the basis of any later specialisation. He also thinks that students should not specialise too narrowly."

endorsement of the original diploma by the National Council for Diplomas in Art and Design or in any other way which may appear to the Council to be suitable. It may well be that endorsement alone may not be generally accepted as satisfactory evidence of the status and quality of the two years spent in post-diploma work and that it may be desirable that a further academic qualification over and above the diploma should be awarded, if this is possible having regard to the general character of post-diploma work.

5. These two years of post-diploma study in both fields should be controlled by a college or school of art. In the case of Industrial Design (Engineering) it might on occasion be advantageous for some students to spend part of this period in practical work in a professional office or in industry subject to supervision by the sponsoring art college or school.

6. In the case of Industrial Design (Engineering) it is considered that in addition to the non-engineering content, it is essential throughout diploma and post-diploma studies to include the following engineering and related subjects although the order in which they are placed is not intended to indicate priorities:

Basic Mechanical Engineering	Fabrication Processes
Basic Electrical Engineering	Ergonomics
Properties of Materials	Costing
Engineering Drawing	Marketing
Dimensional Tolerances	Professional Practice

7. In post-diploma studies in Interior Design not only should more advanced aspects of aesthetic and technical subjects be studied but also administrative techniques (e.g. Professional Practice, Contractual Procedure etc.).

20th December 1963

Signed on behalf of the Interior Design Working Party:

Ernest W. Goodale (*Chairman*)

Signed on behalf of the Industrial Design (Engineering) Working Party:

E. R. L. Lewis (*Chairman*)

